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Winter Activities in Southern Oregon and
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The Craterian Ginger Rogers Theater presents Pilobolus on February 19 at 7:30pm (see Artscene p. 28 for details).

Michal Palzewicz performs solo cello with the Rogue Valley Symphony (see Artscene p. 28 for details).



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ON THE COVER

Photo by Dieter Hawlan.

The JEFFERSON MONTHLY Vol. 37 No. 2 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Miki Smirl
Poetry Editors: Vince & Patty Wixon
Printing: Eagle Web Press

JEFFERSON MONTHLY

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Jennifer Margulis

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Snowshoeing near Lassen Volcanic National Park.

PHOTO: STEVEN ZACHARY

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Tuned In
Paul Westhelle

Beyond the Cliff

At the dawn of the new year, the U.S. Congress approved and the President signed H.R. 8: The American Taxpayer Relief Act of 2012 – averting the so-called “fiscal cliff.” What does this mean for public broadcasting and JPR? Since the legislation includes a two-month delay to sequestration, the mandatory cuts that would be imposed if no compromise could be reached, it delays the estimated 8.2% or \$36 million cut to the Corporation for Public Broadcasting (CPB) that would have gone into effect on January 1 as a result of sequestration. At the local level, JPR has needed to reduce its budget for the current fiscal year ending June 30, 2013 by \$27,000 to adjust for CPB funding that has been held back from local station grants in order to plan for the possibility of significant funding cuts that could be enacted in March.

In addition to dealing with the postponed sequestration cuts in March, Congress and the President must simultaneously negotiate on whether or not to raise the nation’s debt ceiling as well as grapple with how to finish the FY 2013 appropriations bills. The creation of this budgetary “perfect storm” results from the fact that last year Congress and the President only approved a six-month continuing resolution to fund the federal government until March 27. The outcome of this process will ultimately determine the funding that will be dedicated to support public broadcasting.

Clichés like “kicking the can down the road” to describe the current federal budget circumstance have become rampant in the press. Sometimes I need to remind myself that, although we’re now well into 2013, our government is still negotiating the federal budget year that began on October 1, 2012 and will end this September. At JPR, and I would venture to say at most other organizations and businesses, multi-year budget planning is an essential part of our operations. And, while the current federal budget uncertainty has made it much more difficult, JPR will continue to plan ahead with the

goal of developing a sustainable service to the region beyond the current year.

As we look forward, I want to welcome two new JPR staff members. Charlotte Duren returns to JPR as the new Producer of the *Jefferson Exchange* working with Geoffrey Riley to create an engaging, interactive public affairs program each day on JPR’s *News and Information Service*. Charlotte is a Southern Oregon University Communications graduate who cut her teeth at JPR and later went on to work in news for Alaska Public Radio and KCPW in Salt Lake City. She replaces Lisa Polito, who took an exciting new job with NPR’s StoryCorps project as a coordinator of one of the StoryCorps mobile oral history trailers. The results of Lisa’s work will continue to be heard on JPR each Friday during StoryCorps segments in *Morning Edition*. We also welcome Barbara Dellenback to JPR as the new local host of *Morning Edition*. Barbara comes from a long-time Medford family and has an extensive journalism career in radio news in Oregon, including jobs at KLCC, KUGN and KPNW in Eugene and KINK in Portland.

And, finally, I’d like to thank JPR listeners who came through for us yet again during our end-of-year fundraising campaign, making contributions that resulted in an all-time high for any December and a 20% increase above last year. We are humbled by the generosity of the public radio audience in the State of Jefferson and committed to returning your investment each day with in-depth news, inspired music and smart entertainment programs.

Paul Westhelle, Interim Executive Director,
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PHOTO: MARK GIBSON

Winter Wonderland

Winter Activities in Southern Oregon and Northern California Abound

By Jennifer Margulis

Full disclosure: I don't like to be cold. I grew up in Boston, Massachusetts where the winters were long and brutal. For some reason it was fashionable for children in the 1970s to take showers before breakfast. We didn't own a hair dryer. So every morning in the winter my long brown hair froze into icy spirals as my I walked to school, a puffy mummy tightly wrapped in a down parka. I remember dragging my boots through the snow as Jane Cooper-Driver and her mother Gillian and I trudged into Brookline looking for milk and bread during the Blizzard of '76. I remember getting up early to push huge piles of snow to the sides of our horse-shoe driveway so my dad could get the car out to drive to work. My brothers, neighborhood friends, and I made snow angels and snow forts with the best of them, went sledding down the steep streets near our house, and I once tried cross-country skiing with my father's girlfriend. But snow has never been my friend.

Which is one of the reasons my family and I live in Ashland, Oregon, where we have four distinct seasons but no blizzards and not much snowfall.

"With an average of 300 days of sunshine and 300 inches of snow on Mt. Ashland, wintertime in Ashland is wonderful!" enthuses Katharine Flanagan, the marketing director for the Ashland Chamber of Commerce. "As it quiets down in January it's that time to rejuvenate with a spa treatment, a run by yourself on Mt. Ashland, a snowshoe on Buck Prairie at the top of Dead Indian Road, or skating with your kids at the ice skating rink adjacent to Lithia Park. That's what invites people here. Then there's the January thaw. When I first moved to the area it blew my mind that you can ski and golf in one day, when it's still cold in the mountains but warm enough to go without a jacket in the valley."

No jacket in the winter? We moved to southern Oregon from western Massachusetts when my son was ten months old. The



Yukon Cornelius,
the ice pick-wielding
blustery gold prospector
in *Rudolph the
Red Nosed Reindeer*
makes snowshoeing
look easy.
Don't be fooled.



PHOTOS: STEVEN ZACHARY

PREVIOUS PAGE: Ashley Skeen running Dogsled Express Team sprints. **ABOVE LEFT:** Snowshoeing at the base of Mt. Lassen.
ABOVE RIGHT: Hydrothermal features in Lassen Volcanic National Park include roaring fumaroles (steam and volcanic-gas vents), nice to come across during a chilly snowshoeing adventure.

winters in Greenfield were just as miserable as the winters in Boston. It took forty-five minutes to snap and zip and button our little ones into their snowsuits and boots and hats and gloves and scarves. Then we'd head outside and throw a snowball or two, only to have one of the kids yell, "I have to go pee!" five minutes into our outdoor adventure.

These days three of my four are old enough to bundle themselves up against the cold, so winter is much less of a struggle. To save energy and money we keep the heat as low as possible and this time of year, despite the mild climate and the fairy tale beauty of a dusting of snow in the mountains, I find myself daydreaming about escaping to the Equator during the winter months.

But reality brokers no compromise: our passports are all expired and we aren't going anywhere warm anytime soon. Winter is upon us and I realize, as I do every year, that we should make the best of it. Last week my son's friends were all up on Mt Ashland going sledding. This week Grizzly Peak is covered with snow. So instead of counting the days until Spring, I decided it was time to celebrate the snow and embrace winter adventures.

Besides, what's not to love about snowshoeing and dogsledding?

It's Not Just For Yukon Cornelius: Free Snowshoeing at Lassen Volcanic National Park

Yukon Cornelius, the ice pick-wielding blustery gold prospector in "Rudolph the Red Nosed Reindeer" makes snowshoeing look easy. Don't be fooled. While your chil-

dren (eight and up welcome), like their beloved cartoon characters, dash effortlessly across the top of the snow, adults have a harder time getting their footing. But that's even more reason to spend a day enjoying Lassen Volcanic National Park's free snowshoe walks (snowshoes are included; a \$1 donation is requested for the upkeep of the equipment), which take place in the winter and early spring, weather permitting, every Saturday and Sunday afternoon from 1:30 to 3:30 and leave from Kohm Yah-mah-nee Visitors Center at the south side of the park.

The route each snowshoe takes varies depending on the weather and avalanche advisories, according to Steve Zachary, Education Specialist at Lassen Volcanic National Park, so don't be disappointed if you don't get to see the sulfur works hydrothermal area of the park.

"If we just had a big snowfall and the avalanche area is high, we can't go into certain areas," Zachary explains. But what you will get to do is spend two glorious hours off-trail, beginning with a descent into the red fir forest, a beautiful, pristine old growth forest not far from the Visitors Center where red fir, mountain hemlock, and western white pine abound.

If you're lucky you'll see animal tracks—pine martens, bobcats, coyotes, deer mice, grouse (which look like wild chickens), snowshoe hares and red foxes are all animals that the rangers here call "tolerators," they neither hibernate (like ground squirrels, chipmunks, and bears), nor do they migrate (like the park's deer and many birds). Instead, they rely on their wits and their bodies to make it through the winter and stay alive in ten to fifteen feet of snow. Look up

at the towering trees and you may also spy a Clark's nutcracker, a bird that winters in Lassen and is a member of the jay family, or one of the tiny mountain chickadees that also brave the winters in the park.

Surviving the winter in Lassen isn't a given: animals that tolerate the snow have to fight for food, find ways to stay warm, and keep themselves away from predators. "Things change all the time, as far as food sources on the ground," Zachary explains when I interview him by phone. "Maybe it hasn't snowed and has been windy, so pine cones and seeds litter the top of the snow. Like a fast food restaurant, it's easy for animals to find those things. But the next day (maybe tomorrow, since we're expecting snow) it snows and covers that up and—whoops—the fast food restaurant it closed! It makes it that much harder to find that food, and finding food takes more energy, which is an important concept for surviving in the winter, whether it's a person or a coyote."

Free Snowshoeing at Crater Lake National Park

Free ranger-led snowshoe walks also take place at Crater Lake National Park in the Cascade Mountains of southern Oregon at 1:00 p.m. on Saturdays and Sundays from December until April 28th, weather and road-conditions permitting. Check in at 12:30 p.m. the Steel Visitor Center (541-594-3100). Snowshoes provided, reservations required. Recommended for children ages 8 and up. Wear waterproof shoes, warm clothing, and many layers.

CONTINUED ON PAGE 16



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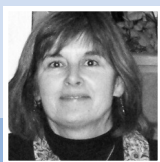
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Jefferson Almanac

Madeleine DeAndreis-Ayres

Beginner's Class

Years ago on our son's twelfth birthday, he wanted to invite some friends to the Skateboard Park in Ashland. He had never been there before, and technically, he didn't know how to "board" yet. His father, recalling his own experience of being an over-enthusiastic boy, suggested that maybe the whole family should check it out first to see if it was something he really wanted to do. ...in front of strangers. As often happens with exuberant youth, Henry seemed relieved to have his dream party reined in a bit. We drove to Ashland and found the park. It's a typical skateboard park, lots of unforgiving concrete, crowded with kids flying around on little boards doing incredible feats of daring. Some spectators are in awe at the skill of the boarders. I, however, am in awe thinking about how a skateboard park could possibly afford liability insurance.

As our son surveyed the frenetic scene, skate board firmly tucked under his arm, he quietly came to the conclusion that these kids and this park were way over his head. There were "snake runs," "pyramids," and "punk walls," where toddlers to geezers were flying around on boards. Henry had, at that point, only one "trick"... something to do with going off a curb on the board. His shoulders slumped as he watched a three-year-old in tiny sagging jeans flawlessly board slide a metal bar. At age twelve, he was considering retirement from his skate boarding career.

My husband and I — being teachers — feel that a little education can resolve doubt and conquer fear. So, we suggested that perhaps Henry could take a class here. A beginner's class. Dad went to the announcer's booth where a couple of cool skateboarding "professionals" with microphones and music blaring were "running things." I don't know about you, but I always feel safer in the hands of highly trained professionals, no matter the profession. Jim found out that a "Beginner's Class" was due to start shortly and signed up Henry. After a bit, one of the cool boarder professionals with a micro-

phone, called the "Beginner's Class" and directed the participants to the starting deck. The starting deck was on the opposite side of the observation benches, so rather than skate across the sea of concrete and risk being exposed as a true beginner, Henry walked all the way around the perimeter, a distance akin in size to that of an Olympic-sized swimming pool.

Once there, he got in line with a bunch of kids who had been skating and "tricking" all morning. Uh oh, if these kids were beginners, what was Henry? The announcer gave the rules for "the class." He said something like, "... twice around the course, two falls and you're out. First up, Josh, 'the Phat boy' Smith." Josh hit the deck, flew out on his board, raced down the dips, ground the edges, zoomed over the "plateau," "caught air" on the moguls and, in short (because my boarding adjectives have run out) completed the "beginners" run without "biffing" at all. After enthusiastic applause, the second name was called. "Justin" careened out and did a similar run with some added gravity-defying tricks.

After Justin's show, it dawned on us that perhaps we might have misunderstood the meaning of the term "Beginner's CLASS." As teachers we think of "class" mostly as in "instruction." Clearly this was not instruction; this was "class" as in "competition." And there was our terrified boy, across a sea of concrete, board still UNDER his arm, waiting to be called over the loudspeaker to his certain doom.

Henry's quick-thinking dad sprinted to the booth and hastily had Henry's name scratched from the "Beginner's Class." Only problem, Henry was clear across the sea of concrete and couldn't know he had received a pardon. As the class wore on, he would occasionally look over toward us and I would gesture the international sign language gesture for, "come here, NOW!" but his eyes were seeing nothing but his own humiliation, broken bones and, if God is merciful, quick death. So he waited out the entire

My husband and I — being teachers — feel that a little education can resolve doubt and conquer fear.

"Beginner's Class" on the deck with Josh, Justin, Jason, Jeremy, Jordan and Jacob, trying to plan out what he was going to do when his own name was called.

After an eternity, when the class ended and his name miraculously wasn't called, he sauntered all the way back around the concrete deck, board still UNDER his arm, trying to look unruffled and cool. Once back in the bosom of his loving family, however, his studied nonchalance soon collapsed. He admitted, "That was the most stomach-churning half-hour of my entire life."

Later, over a frothy root beer float, the scene was deconstructed and we all had a laugh over the word "class." "The thing about English," Henry sagely declared, "sometimes it is a foreign language."

Madeleine DeAndreis-Ayres is not a skateboarder but has, on occasion, flirted with ice skating. She lives in Fort Jones with husband Jim and continues to tilt at windmills as a public school teacher.



PHOTO: DANIEL BRUNNER



Colleen Pyke is a long time volunteer and supporter of Jefferson Public Radio. She worked for JPR for over 13 years, as host of *Open Air* and in the Development Department. Colleen volunteers for EVERY fund drive, so you'll find her a familiar voice.

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Theatre and the Arts

Molly Tinsley

A Return to Learning

Higher education today has become less about personal growth and more about economic survival. Earning has replaced learning as the goal. Students go into debt to obtain degrees with practical application. As intellectual curiosity kowtows to the job market, wonderful courses in the liberal arts are dropped from the curriculum because business demands technical training. The focus on future outcomes, product rather than process, puts an unpleasant pressure on both students and teachers.

Now imagine the alternative: students choosing courses based on curiosity and attending classes for excitement and delight; teachers developing courses around their personal passions, motivated by the desire to share their enthusiasm. Picture the two groups interacting with mutual respect and affection, rather than sitting in mutual judgment, for there are no exams, no papers with deadlines—no practical point to the process at all—only those epiphanic moments, when new ideas light up the mind. And there are no fixed roles: the avid student in one class might be the expert instructor of another. This alternate reality has been realized in Osher Lifelong Learning Institute (OLLI) at Southern Oregon University, now celebrating its 20th anniversary.

In the fall of 1992, Keith Talbert, then Dean of Continuing Education at Southern Oregon University, returned from a conference on “Students of the Third Age” with the kernel of an idea that ultimately grew into OLLI. Why not a non-degree program at SOU driven by love of learning, he thought, to meet the needs of a population no longer constrained by the demands of The Economy? Jeanne Stallman had long administered the vigorous

Elderhostel program at SOU, but this new venture would be different in one important respect: it would be run by and for its members. All would be free to participate in whatever capacities they desired—as students, as instructors, as volunteer administrators.

By January of 1993, Stallman culled fifteen local people from her Elderhostel database to receive invitations to the SOU Student Union for a luncheon meeting and slide show to introduce this new idea. Lee Symonds recalls general excitement with the concept, but some trepidation when it came to committing to it execution. After months of meetings bogged in philosophical discussion, she blurted, “Let’s create some committees and get started.” The next thing she knew she was elected chair of the Steering Committee, overseeing the writing of by-laws, and an initial curriculum of nine courses.

Southern Oregon Learning in Retirement (SOLIR) came to life in a space on the SOU campus that had been apartments, which meant the classroom sported a sink at either end, and the lavatory, a bathtub. Cheap plastic seats and some discarded upholstered armchairs provided seating. After a packed open house, 85 members signed up, and 105 people later registered for the first cycle of courses, which included a book discussion, an exploration of “Hot Topics,” and a series of talks on “unforgettable characters” in history.

Betty Pimentel, who gave one of those first lectures, about Jackie Robinson, remembers the early days fondly, stumbling along with few resources, sneaking access to the copier in the summer school office next door. She realized, “You don’t educate people at our age; you remind them of

Osher Lifelong Learning Institute (OLLI) at Southern Oregon University is now celebrating its 20th anniversary

what they already know. You poke their card file.” Claire Carroll, a transplant from New York City, still calls the program a “wonderful dream,” comparable to the New School in its diverse offerings. Martha McIntyre, a past president of SOLIR and committed lifelong student, savors the combination of excitement and relaxation with which she approaches “going to school for fun.” Michael Jasperson, a retired English professor from the U. S. Naval Academy, taught his first class in 1994, a film study entitled “Take Three with Bogie,” and has been designing new courses ever since. His inspiration? “Whenever I come across some intriguing facts or connections I never knew before, I simply have to share them.”

In 2006, members decided SOLIR had outgrown its original framework and was ready to take on more breadth and complexity. After receiving generous grants from the Bernard Osher Foundation, SOLIR became part of a national initiative—Osher Lifelong Learning Institute—and was rechristened OLLI at SOU. Classroom space has since expanded to five classrooms in Ashland, all with high-tech audio-visual equipment, and two classrooms at the state-of-the-art RCC-SOU Higher Education Center in Medford. Membership has increased to over 1400, and while the members are still responsible for keeping the organization going, they can now afford two paid staff—a program coordinator and her assistant.

Classes are held throughout the academic year at both locations—80–100 in each of three quarters, plus an abbreviated summer program. Course offerings range across all disciplines, activities, and skills, and topics vary by quarter. Members might learn to play the recorder, speak Spanish, master Facebook, or administer CPR. They can study Russian History, Women in the Global Community, and Contemporary Middle Eastern Fiction, or enjoy hiking, dance, or making jewelry. No previous degree is required. Just as valuable as the stimulation of such a richly diverse curriculum are the countless opportunities for making social connections. Members often spend whole days involved in classes and conversation in-between.

Over the next decade, OLLI anticipates rapid growth on its Medford campus as awareness of this creative “edu-tainment” spreads to residents in the northern end of the Rogue Valley. Those interested in sampling the experience of lifelong learning are welcome to attend any of the regular lec-



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tures and forums OLLI offers; they’re free and open to the public. Otherwise, membership costs just \$100 per year for as many courses as an individual can feasibly schedule, space permitting.

For greater detail, visit the OLLI website at www.sou.edu/olli or call 541-552-6048.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)



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Inside the Box

Scott Dewing

The Technology of Guns

The tragic shooting this past December at Sandy Hook Elementary School, in which 20 children and 6 adults were murdered by a lone and apparently deranged gunman, has brought gun control to the forefront of national debate once again. Before I go any further, I need to tell you that I'm not going to get on my soapbox here and throw my voice into the cacophony of argument over gun control in America. Like you, I do have my own views and convictions regarding gun control. These are mine and I've chosen to share them in a different place and in a different way. I encourage you to involve yourself too in this important debate.

As a technologist, I cannot help but see the world through the lenses I've crafted over years of reading, writing, and thinking about technology and its impacts on society, culture, and humanity. I'll be the first to admit that this can taint one's view of the world. Sometimes it can lead to insights, other times to myopia.

As a technologist, I see guns as a technology, that is, an invented extension of Man. Guns are weapons and weapons are a subset of technology created and used by humans to inflict damage upon others. Notice I did not say that weapons were designed to "defend" oneself. While self-defense may or may not be the purpose of the person using the weapon, it certainly is not the function of the technology. The function of weapons as a technology is to inflict damage upon another being, whether that being is a bear, a deer, a man, a woman, a child.

Some man-made objects can serve dual purposes as a utilitarian tool or as a

weapon. A baseball bat or an axe or a kitchen knife are good examples. I won't go into graphic detail about how these three tools can also be used as weapons. I'm sure you can imagine these things for yourself to whatever degree of *CSI*-inspired gruesomeness and horror your stomach can bear.

“People can play whatever word games they want, but in the end, guns do kill people because, as a technology, that is exactly what they were designed to do.”

Guns are different from other weapons though. Guns have only one function and one purpose: to fire bullets that penetrate the bodies of other beings, causing organ damage, internal bleeding, and death. As a technology, guns serve no other purpose. I suppose you could use a pistol as a hammer but it wouldn't be a very effective

hammer and potentially quite dangerous if it were loaded.

“The uses made of any technology are largely determined by the structure of the technology itself—that is, that its functions follow from its forms,” wrote the late author Neil Postman in his book *Technopoly: The Surrender of Culture to Technology*.

As a technology, the function of guns is to inflict bodily damage. This is the only function of guns because their form is to harness and apply explosive pressure to a projectile, sending it down and out a barrel toward a target. The earliest iteration of the gun as a technology was the cannon. Gunpowder was packed along with a cannonball into the breech of the cannon. A fuse then ran down into the gunpowder. A lit fuse brought fire down into the flammable gunpowder causing it to explode. The energy caused by the explosion propelled the cannonball down the barrel of the cannon and out toward its intended

target. Like any technology, cannons harness the power of natural processes to do what they do. Guns are just tiny cannons with the gunpowder and projectile compacted into tiny portable objects we call “bullets” that, when fired from a gun, can cause massive bodily damage and death.

When people argue that “guns don’t kill people,” they’re either conveniently missing this point entirely or they are purposefully trying to mislead you into thinking that guns, as a technology, are somehow neutral. No technology is neutral. Inherent in every technology is a bias toward shaping the world to be one way or another.

Now, I’m not saying that guns make the decision to pull their own triggers. That would be silly. What I’m saying is that the “guns don’t kill people” line is just semantic folly. People can play whatever word games they want, but in the end, guns do kill people because, as a technology, that is exactly what they were designed to do. The inherent bias of the technology of guns shapes a world in which people die from gunshot wounds.


Postman argues, and I think quite correctly, that once a technology has been created and introduced into culture, there is no

going back. “Once a technology is admitted [to culture], it plays out its hand; it does what it is designed to do,” he writes. “Our task is to understand what that design is—that is to say, when we admit a new technology to the culture, we must do so with our eyes wide open.”

As we move deeper into the unexplored territory of the technological revolution, I fear that we are not doing so with our eyes wide open. In fact, as we put greater trust into our technologies and cede power to the technocrats who control that technology, we become increasingly myopic and less able to see how things might play out in the future.

“Unforeseen consequences stand in the way of all those who think they see clearly the direction in which a new technology will take us,” says Postman. “A new technology does not add or subtract something. It changes everything.”

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org




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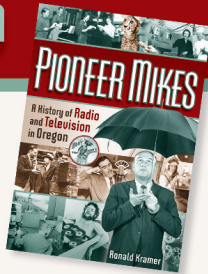
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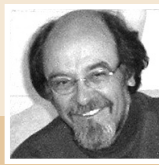
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Recordings

Geoff Ridden

A Sharp Divide

You may find this hard to believe, but I did actually study music in my youth.

It was the principal focus of my academic work until I was in my late teens, and I played first violin in the school orchestra. So significant was music in my life at that time that, when I set off for university, my parents believed that I was training to be a music teacher; I wasn't — I went to read English, and I have never played in an orchestra or lifted a violin in anger since then.

One of the weird aspects of studying music in the 1960s was the difficulty of actually hearing serious music being played. There were very few visits by orchestras to my part of the country, and I was not encouraged to listen to the serious music on the radio (radio was for the daytime — the BBC Light Programme — the evening was TV time). Recorded music was, of course, on vinyl, and the repertoire of available pieces in those pre-Naxos days was very limited indeed; if you tried to stray much beyond Beethoven, Mozart and Bach, the woods were dark and full of... silence.

This was bad enough if you wanted to listen to classical music, but if you aspired to be a music student, it was really a problem. The pieces set for study for my final high school Music exam (called 'A' levels in Britain) included a Mozart piano sonata, Wagner's Overture to *Die Meistersinger*, Sibelius's *Lemminkäinen's Return* and Holst's *Choral Hymns from the Rig Veda*. The Mozart and the Wagner were available on record, the Sibelius came into the music department of my school just weeks before my exam, and I did not hear the Holst *Hymns* at all until 2012. Last summer I met one of the pupils who had studied those pieces with me; we had not met for 46 years, and I was surprised that he

seemed quite old. He actually did go on to study music and spent his working life as a music teacher, aided no doubt, by the capacity to let his students actually hear the music.

I think it is a reasonable exercise to study a Shakespeare play without seeing it in performance, although it is infinitely

preferable to experience a stage or cinema version. Most of us can read the words on the page, and we may even feel confident enough to read them aloud. But to study a piece of music without ever hearing it as it was intended to be heard required far greater skill in

reading a score than I ever possessed. Our music teacher played the Holst *Hymns* on the piano and explained its structure and form, but Holst was writing for a choir, and we never heard the music sung, never heard the words.

And we certainly never learned of the nature of the Vedic hymns, or of Holst's interest in Hindu mysticism. This was the '60s, when the Beatles and the Stones were following the Maharishi Yogi to India, and Holst had been treading the path of Indian spirituality more than fifty years before, but we did not make the connection, because we were not allowed to: we were not told.

There was a very sharp divide in my youth between popular music ('pop') and serious music — a divide which was as wide as a canyon. I remember being struck by the fact that almost all the tracks on The Beatles *A Hard Day's Night* album were in a minor key (it is the only Beatles album to consist solely of Lennon-McCartney songs — nothing by George and no covers) but this observation was not one I could share with anyone at the time; if you knew about minor keys, you should not be listening to 'pop'.

There was a very sharp divide in my youth between popular music ('pop') and serious music — a divide which was as wide as a canyon.

McCartney went on to write quite a lot of serious music after The Beatles split in 1970s, some of which is not, in any sense, popular, but some of which well merits the air time it gets on JPR's *Classics & News Service*. I have been known to play music by Tony Banks, formerly of the rock-band Genesis, and I find his work melodic and well-structured. Are the boundaries between popular music and serious music now more flexible than they were half a century ago?

In some respects, I think they may be. The violinist formerly known as Nigel Kennedy (now just 'Kennedy') has made hugely successful recordings of Vivaldi as well as of Jim Hendrix, and the Kronos Quartet has an extensive repertoire which they have displayed in some forty albums, ranging from Hildegard of Bingen to Arvo Pärt, from Górecki to Jimi Hendrix. However, I have yet to pluck up the courage to end an edition of *First Concert* by playing the Kronos Quartet's version of Bob Dylan's 'Don't Think Twice, It's Alright', much though I love it!

I wonder if I would have stayed with music if I could have heard that set of Holst hymns, or if I had known that Holst and George Harrison had quite a lot in common?

Geoff Ridden is the occasional host of *First Concert* and *Siskiyou Music Hall*, heard on JPR's *Classics & News Service* and online at www.ijpr.org.



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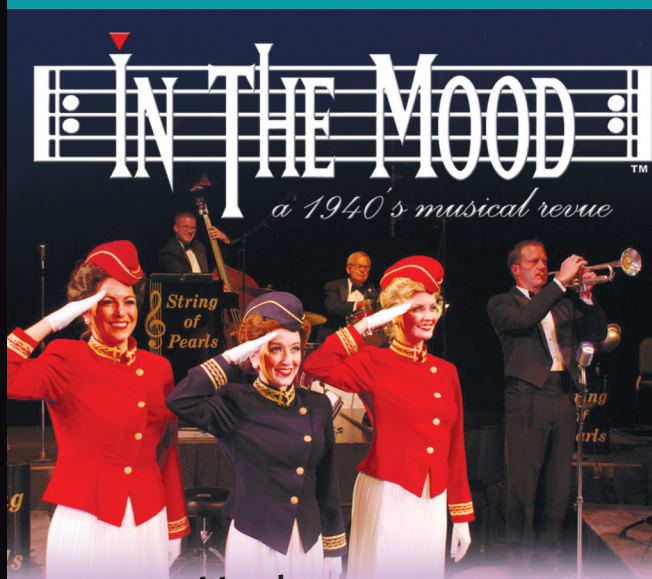
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Dig out the Bedazzler and platform heels and experience film in a whole new way with a special sing-a-long version of the smash hit film "Mamma Mia" on the Cascade Theatre's movie palace screen. Follow along with the bouncing disco ball to belt out some of the biggest hits of the disco era.


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Winter *From page 7*

On these one-mile walks visitors learn that mountain hemlocks have downward pointing flexible branches so snow falls off them easily and the branches bend but don't break. One ranger likes to illustrate this by having a visitor wrestle a tree to the ground. It isn't much of a contest. When my children, husband, and some family friends went on this walk we saw small Douglas squirrels and their tracks in the snow. The ranger explained these small creatures "confront" the winter. Looking like chipmunks but with no stripes on their heads, Douglas squirrels live in the treetops and survive on the hemlock seeds that they store in great piles during the summer months.

Bobcat, marten, great horned owls, and snowshoe hares also confront the winters in Crater Lake National Park, and rangers will show you photographs of the voles and pikas, which actually survive in a subnivean layer ("subnivean" means beneath the snow), burrowing down and living at ground level underneath many feet of snow pack, which acts as an insulator. Large animals, like elk and mule deer, as well as the mountain lion that feed off them, migrate south to more hospitable grazing lands.

Don't be disappointed if you don't see the lake. We could barely make out the water below so the ranger showed us a photograph. Harsh winter conditions and heavy fog often block the view.

Cross Country Skiing at Crater Lake

There are diehard snow bunnies who make base camp out of igloos and spend their days telemark skiing at Crater Lake, bringing bravado and a 5-page list of winter supplies with them. Personally, I'd rather have a head cold than sleep in an igloo, but a day ski trip to Crater Lake is a perfect winter activity.

In the summertime it's elbow-room only as you sigh over sweeping vistas of the blue water and craggy rocks of Wizard Island alongside other camera-slinging visitors. More than half a million tourists, including

luminaries like the King of Jordan and the Prince of Monaco, come to see the deepest lake in the United States, and more than 90 percent of them come in the summer. But in the winter Crater Lake is serene and often almost empty: a majestic cold wilderness with a steep-walled caldera, snow capped peaks, and filtering winter light that dances off the snow. There's also the potential for avalanches, unpredictable weather, and challenging conditions, so check the forecast and call (541-594-3100) before you leave.

Bring extra safety gear: chains for the car, snow tires, or all-wheel drive is necessary. You'll also want flares in case of an accident, a First Aid kit, flashlights, warm blankets, and extra food to keep in the car

I'd rather have a head cold than sleep in an igloo, but a day ski trip to Crater Lake is a perfect winter activity.

in addition to what you need for the day, as well as the requisite cold weather gear, sunblock, sunglasses, and water. We have no roof rack so we squeeze our cross-country skis into the compact by

wedging them awkwardly between the driver and the passenger seat, throwing the ski boots in the trunk.

If you've never made the trip before, your first stop will be the information center, located at Park Headquarters, open daily, 10 a.m.-4 p.m., except on Christmas, where you can pick up maps and information and chat with the rangers. But even before that, you should get on the Internet and go to "Current Conditions," a National Park Service webpage that will give you updates about the weather conditions, lake visibility, and trails: www.nps.gov/crla/planyourvisit/current-conditions.htm. Crater Lake gets more than 44 feet of snow in the winter, which means daily storms and white-out conditions are common. You don't need a permit if you're only going out for the day, but no-cost permits, available at the Ranger Station, are necessary for skiers who plan to camp overnight.

The best Crater Lake ski trails for day trippers:

Mazama Loop Trail starts at the South Entrance and loops through the closed Mazama Campground, which offers campers over 200 sites in the summertime. It's a 1.7-mile flat trail. Winding through the trees,

it's easier to follow than the trails that lead through the meadows. As you ski, you can see the Annie Creek Canyon, formed by snow and rain run-off that comes down the side of the mountain.

West Rim Road Trail is another good choice for beginners and a popular trek. It starts at the Rim Village and you can ski this trail to Discovery Point, where you see Wizard Island, if the weather permits. The West Rim Road Trail is 2.4 miles round trip. For more of a challenge, advanced skiers can follow this trail beyond Discovery Point to Wizard Island Overlook.

My husband is an experienced downhill skier and tempted by the more challenging routes. If you're an intermediate skier:

Hemlock Loop Trail starts at Rim Village and is marked with blue diamonds on the trees and orange poles, which mark the trail through the meadows. Travel the 1.3-mile loop trail with a 200-foot elevation gain counterclockwise to get the best views and most interesting turns. You'll dip in and out of the forest and into the meadows. You'll enjoy a profound sense of solitude on this trail. Stop and listen and you may be able to hear the scurrying of winter animals and the drip drip of snow melting off conifers.

Raven Trail starts at the same spot as the Hemlock Loop Trail and connects Rim Village with the Park Headquarters area. You need advanced skills to ski this one—it's a favorite of telemark skiers because it's steeper and more challenging and drops about 600 feet. Telemark skiers also enjoy the **Lightning Springs Trail**, which takes the intrepid down the side of the volcanic mountain and drops 1300 vertical feet; and the **Dutton Creek Trail**, which has a steep 1000-foot drop.

Dog Sledding, Anyone?

Pat Campbell is a difficult man to reach by telephone. The owner of Dog Sled Express (www.dogsledexpress.com; 530-467-3009 or 530-340-3647), Campbell is up and out so early to train dogs and haul snowmobiles around northern California that by the time I get to my office his cell phone is almost out of range and we can barely hear each other through the static. Dog Sled Express offers adventure seekers personal dog



PHOTO: DOUG WURZELBACH

Dog care, dog care, dog care is what it is all about. A dog can consume 10,000 to 14,000 calories a day when competing.

sled rides that go about eight miles and last about an hour, not including the time it takes to hook the dogs up to the sleigh and time spent “loving them afterwards,” as Campbell puts it. Rides depart from the Ski Bowl Trailhead. Just South of Mt. Shasta, take the McCloud exit, head East from Interstate 5 onto Hwy. 89. Travel approximately 6 miles to Ski Park Rd. Plan to arrive 20 minutes before your tour departs. “I’ve taken people into their 90s out for tours, it’s a great family event,” Campbell tells me. Three years and under not allowed.

The rides run from December through March, as long as the trails are snow packed and groomed. The cost is steep—\$190 for two adults and \$55 for children under ten—but Campbell’s description on the website leaves me longing to try this snow adventure. I couldn’t say it better myself:

When you arrive the dogs are relaxed as I prepare the sled, lines, and harnesses. When the first dog is harnessed the excitement and noise starts up. By the time I place the last couple of dogs into position, the whole team is worked into a state that gives you the impression that they are almost out of control. They are jumping and jerking lines while the noise is at a shrill pitch. After you are comfortably settled into the sled and I unhook the tie-off lines, it instantly turns quiet. The power in front of you is obvious as you take off in a sprint with snow flying about. Soon the

dogs settle down into smooth rhythm. Their beauty and strength combined with the majestic sights of Mt. Shasta, Mt. Lassen and Castle Crags will thrill you and make you feel one with nature. At the trail’s end I encourage you to help in distribution of love, praise and snacks, while the dogs take it all in.

The Polar Bear Plunge

Why go skiing, snowshoeing and dog sledding when you can go swimming? Polar Bear Plunges are a tradition in the United States (as well as Canada); held each winter, the proceeds from these rather frigid events usually benefit charitable organizations. They can happen at any time throughout the winter, but most communities choose to hold these bizarre events on New Year’s Day. In our region, you can take the plunge in Redding at the Redding Aquatic Center (they usually host their event on New Year’s Day, so you’ll have to shoot for 2014). In Medford, you can plan on dipping into the cool waters at Jackson Aquatic Center on February 1st (5:00pm On-Site Check-in; 6:30pm Costume Contest; 7:00pm Opening Ceremonies & Law Enforcement Polar Plunge supporting Special Olympics Oregon). In Eugene the same event takes place on February 2 at Maurie Jacobs park (On-Site Check-In 8:30am; Costume Contest 10:30am; Opening Ceremonies and Polar Plunge 11:00am).

I had the pleasure of attending a Polar

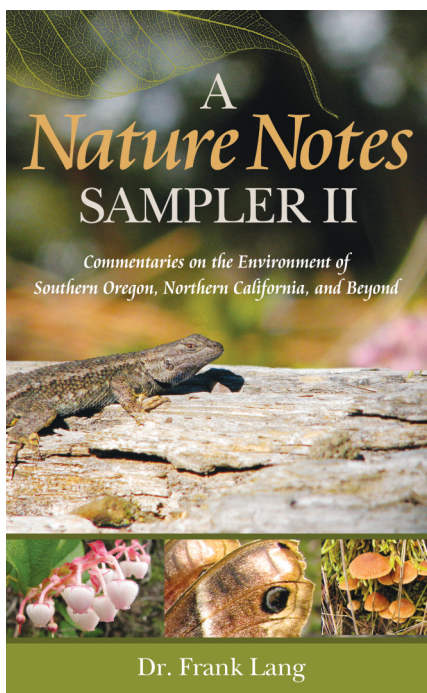
Bear Plunge at the swim reservoir in Ashland’s Lithia Park that took place on New Year’s Day. A couple dozen hardy souls (and a few dozen onlookers) gather for coffee and croissants on the beach of Ashland’s local swimming hole to take a quick dip.

It just so happened that on January 1, 2013, a blanket of snow covered the ground. The far side of the pond, nearest the dam, was frozen, but the near side was clear and frigid. Everyone was bundled in hats, coats and mittens, a few fit folks were jogging back and forth to get warm. At ten a.m. the foolhardy participants, including my polar bear husband, stripped down to swimwear. There was a Wonder Woman and a lady pirate in the crowd (costumes optional.) They sprinted in a noisy screaming mass of partially naked bodies the some thirty feet into the pond, where the boldest dove in without a shiver and did a few strokes while the more pusillanimous only made it up to their knees before turning and running out even faster to grab towels and warm back up.

Hoots of exhilaration echoed through Lithia Park, the most experienced brought robes with them (the better to change out of one’s bathing suit with, my dear), backs were patted, and hot coffee distributed liberally, used to warm insides, hands and even feet benumbed by the water and snow. It’s an unforgettable way to start the New Year. And there’s no rule that prohibits the cold thrill seeker from doing a plunge another day during the winter...

So I’ve covered just a few of the outings that can help ease the winter blues. There are certainly many more with things to do in the State of Jefferson during the dark months of winter. Make use of this time and remember the wise words of 17th century American poet Anne Bradstreet: “*If we had no winter, the spring would not be so pleasant: if we did not sometimes taste of adversity, prosperity would not be so welcome.*” (“Meditations Divine and Moral” 1655).

Jennifer Margulis, Ph.D., is a senior fellow at the Schuster Institute of Investigative Journalism at Brandeis University, a former Fulbright award recipient, and a mother of four. Her writing has been published in the *New York Times*, the *Washington Post*, and on the cover of *Smithsonian* magazine. Read more about her at www.jennifermargulis.net.



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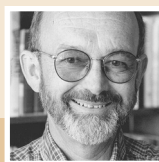
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Nature Notes

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Forest Snail

The Oregon Caves forest snail (*Monadenia rothii*) only lives at or very near the Monument. The proverbial slowness of snails prevents genetic mutations from being diluted out of existence by interbreeding with large populations. When enough mutations and genetic drift add up, a new species is born, resulting in more snail species only found in our bioregion compared to nearly all other groups. Even relatively fast moving mollusks like banana slugs are confined to the Pacific Northwest. Butterflies, reptiles, and birds have no species confined to our region, largely because they move too fast.

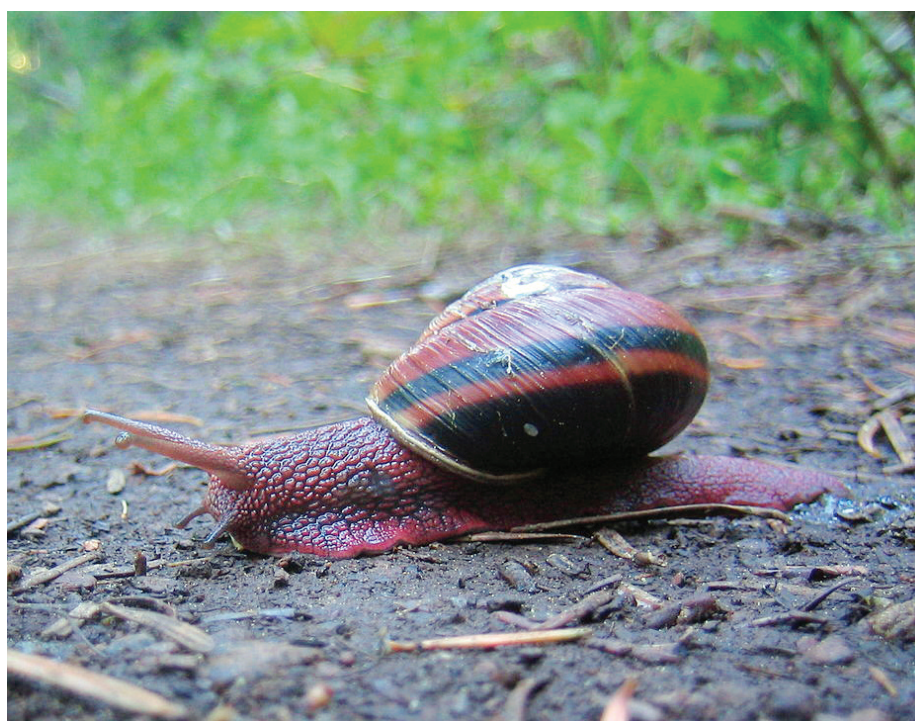
The forest snails above Oregon Caves are nine times more often seen on calcite-rich marble than on non-marble rock. The marble snails grow our region's largest

shells by eating calcite scraped off marble and so are more easily spotted and/or die sooner than snails in calcium-poor areas. The relative lack of calcite rock in most of our region is one reason why most of our snails are so tiny and why slugs do so well here.

One way to cope with low calcium is to lose your shell. The mantles of tailedroppers are vestiges of shells, like our appendix may be the shrunken remains of a cow-like stomach. Like certain mites, spiders and millipedes, tailedroppers have different species in

Asia and the Northwest, suggesting a warmer climate or lower sea level once connected both areas. When chased by certain beetles or snails, a ring of muscles contracts, causing the tail to drop off, hence the name. The slug may then

When threatened, slugs make enough slime to be too slippery to catch.



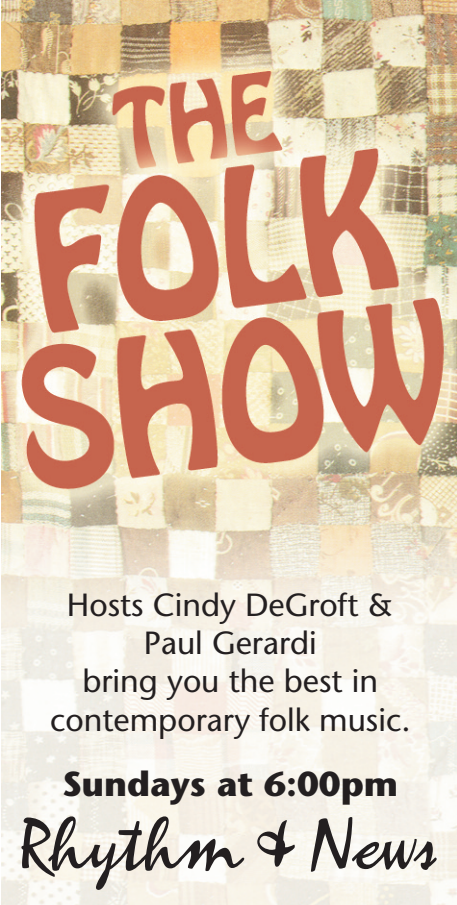
OREGON CAVES NATIONAL MONUMENT

change its odor and run away as fast as slugs can, leaving an attractive wiggling tail end behind, apparently with its original odor.

Slime is such a good lubricant that slugs slide over upended razors without injury. Since slime molecules change shape and fluidity, depending on how much pressure is applied, you can feel this change by pinching slime, pulling your fingers apart, and then sliding them sideways. This slime change allows mollusks to grab ground and pull forward with their "foot" and then slide downhill on now liquid slime. Long thin protein fibrils in the slime apparently coagulate under pressure, much like heating eggs.

However, releasing pressure returns snail proteins to their original sliminess, something I have yet to do with eggs. When threatened, slugs make enough slime to be too slippery to catch. Unfortunately, this doesn't work against beetles who specialize in eating slugs.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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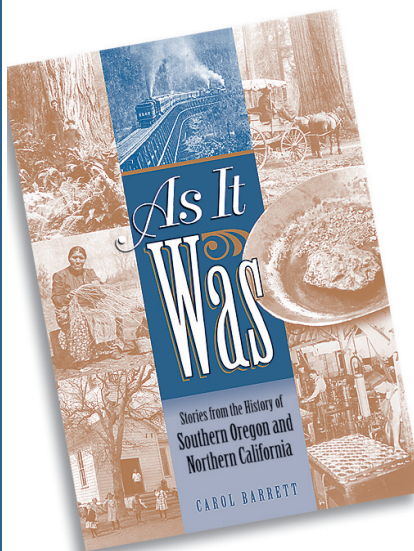
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As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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As It Was

Stories from the State of Jefferson

Lindy's on Highway 99

Dawna Curler

These days your best chance of dancing to big name country-western entertainers in Southern Oregon is at the annual Britt Festivals or at one of the local county fairs in the summer.

But in the 1950s it was Lindy's on Highway 99 south of Roseburg, Oregon. Lindy's was the region's legendary honky-tonk and a frequent stopover for the likes of Hank Williams, Johnny Cash, Jerry Lee Lewis and Bob Wills and his Texas Playboys.

Opened in 1945, it was originally called the "Dutch Mill" because the building looked like an old-world windmill. But the Dutch Mill dance hall had a rowdy...and seedy...reputation. Rumors told of an upstairs gambling den and bedrooms that rented by the hour.

Family man Herb Linder bought it in 1952, changed the name to Lindy's, tidied the reputation and focused on crowd-pleasing, country-western music.

For nearly a decade it was the honky-tonk of choice for many miles around. But by 1962, things had changed. The big performers stopped coming and Lindy's closed. Over the years it became an auction house, a flea market and even a furniture store. Today, part of Lindy's is an antique store; the rest is a pizza parlor and game arcade. But there's still entertainment to be found there: Every Thursday is Karaoke (ker-ee-OH-kee) night.

Sources: Wyatt, Steve M. "Lindy's, the House that Hooch Built," Table Rock Sentinel, March/April 1993, pp. 11-13. Lindy's Tower Antique Mall staff, phone conversation with the author, March 25, 2005.

Jumpoff Joe Creek

Marjorie O'Harra

Drive along Interstate 5 and you drive past...and through...some of Oregon's most colorful history. Often, the best stories are found in the place names you see on the road signs. Take for instance "Jumpoff Joe Creek," located a few miles north of Grants Pass, Oregon.

In 1828, a young man named Joe McLoughlin was traveling through Southern Oregon with a party of trappers who had set up camp on the banks of a small stream. Joe was late getting into camp, and in the darkness, he fell over the edge of a cliff. He later died as result of his injuries. The stream, by common reference, thereafter retained his name and ill-fated action.

Joe was the son of one of Oregon's most famous residents: Dr. John McLoughlin, chief agent of the Hudson's Bay Company at Fort Vancouver, who is fondly and officially referred to as the "Father of Oregon." He even has a Southern Oregon peak—Mt. McLoughlin—named in his honor. While Joe didn't live quite long enough to get the chance to match his father's fame or notoriety, he did come close. He had a creek named after him.

Source: Oregon Geographic Names.
www.endoftheoregontrail.org. History Library
"John McLoughlin, Father of Oregon"

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poem for Fern Ridge Library

Read then, if you will,
and in the springtime of your reading
the pages will shine with pale fire,
like new alder leaves in sun.
In their secret way they grow
and gather as you turn them,
they remain with you, they rise up
close around like blackberry thickets
in midsummer, a wilderness
of leaves you're lost in. Turn,
turn further. Something shy
and never seen awaits you,
and as you search you may discover
what you did not think to ask for,
a last apple in autumn boughs
where you saw a bird fly in.
Listen. In the Douglas firs the wind
is saying something, voice
of distant places, other years returning.
Does it speak your name?
You need nothing more for winter now,
the faithful rain on your roof,
a warm fire within. Go
the way you were born to go,
turning and turning the pages of time.

To a Friend Who Doubts That Her Writing Matters

Yes, the evening light was lovely and full
before the thrush fluted
its up-spiraling song,
but if the thrush had held its voice,
I wouldn't have looked
just now, wouldn't
have seen this mossy oak limb golden in sun
and felt a pang of joy.
I didn't see the thrush.
I don't know why it sang.
Because it is a thrush, I guess,
and because it is the thrush it is
and would stir the silence in its own way.
Sing for no one, Emma,
and sing for us all, sing
for the one you may never know
who will waken, somewhere, to your voice.

John Daniel is the author of nine books of poetry and prose. A former Wallace Stegner Fellow in Poetry at Stanford University, he edited poetry for twenty-three years for *Wilderness* magazine. His book of poems, *Common Ground*, was an Oregon Book Award finalist. Other poetry publications include a collection, *All Things Touched by Wind*, and *Poetry*, *Orion*, *The Southern Review*, *Sierra*, and numerous other magazines.

Daniel lives in the Coast Range foothills west of Eugene. This month's poems appear in John Daniel's most recent book, *Of Earth: New and Selected Poems* (Lost Horse Press, 2012), and are used with permission. "Poem for Fern Ridge Library" was first published as a 274-foot frieze along the upper interior walls of Fern Ridge Library in Veneta, Oregon.

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Discover Winter Birding in the Klamath Basin

by Dennis M. Taugher with contributions by Ralph Opp

Winter in Klamath Falls? Isn't it cold then? Doesn't it snow? If so, what would draw you from your warm house to the Klamath Basin in mid-February? Well, to see birds! It's worth braving cold and snow because it's the best time of year to see birds, especially hawks and eagles, which you might not see in your area in warmer weather. The Klamath Basin is a major stopover on the Pacific Flyway, a travel route of migratory birds, and hawks and eagles follow the food source to feed mainly off waterfowl, which arrive in winter by the hundreds of thousands at the wildlife refuges.

If you haven't visited the Klamath Basin before and are a bit nervous about driving in the snow, the easiest way to get introduced to birding is by attending the 34th annual Winter Wings Festival, a four day cornucopia of birding activities spanning the Presidents' Day Weekend, February 14-17, 2013. There are a total of 57 workshops, field trips, talks and receptions—something for everyone, from the novice to lifelong birders.

The Winter Wings Festival started life as the Bald Eagle Conference in 1980 with the help of the Portland and Eugene Audubon chapters and the Oregon Dept. of Fish and Wildlife (ODFW). Ralph Opp, now a retired biologist with ODFW, began coordinated surveys of wintering bald eagles in the Klamath Basin as the eagles had recently been listed as an endangered species. Opp, a member of the Western States Bald Eagle Recovery Team, helped develop a recovery plan given the condition of the current bald eagle survivors and how to best restore them. He and others felt they first needed to educate



PHOTO: GREG GILSON

The festival offers four days of birding seminars, photography workshops and field experiences.

the public. So, began the Bald Eagle Conference that drew about 100 researchers and biologists at the first conference.

At early conferences, issues of bald eagle management relative to the habitat, politics, and the economy of the area were discussed by professionals and conservationists. The conference included a bald eagle flyout experience at Bear Valley. Locals began to see benefits of a festival to the Basin that has been hard hit by reductions in timber harvesting, lumber mills and agriculture.

Careful monitoring found the Basin to have the largest number of bald eagles (1,000) in the lower 48 states. The current number ranges from 500-700. The Bald Eagle Conference continued annually every February until 2005 when it was expanded

and renamed the Winter Wings Festival. The Klamath Basin Audubon Society continues to produce the Winter Wings Festival, which has been recognized as one of the oldest birding festivals in the United States. Although Bear Valley Refuge is off limits to the public, festival visitors may still witness Bald Eagle flyouts similar to those that began in the 1980s.

The festival offers four days of birding seminars, photography workshops and field experiences. For 2013 George Lepp, Canon Explorer of Light master photographer, will give the keynote address on Saturday night, which will focus on his bird photography. George is widely known for sharing his knowledge through seminars and writing. Alvaro Jaramillo and Kevin Karlson will provide a one- two punch of top-notch birding talent for the Thursday and Friday keynotes.

Kevin Karlson is a professional birding tour leader and wildlife photographer who



PHOTO: RON LEIFESTE

ABOVE: Bald Eagles at the Lower Klamath Refuge. **BELOW:** This bird watching group was watching Common Redpolls near the Refuge Headquarters.




PHOTO: RON LEIFESTE

has published numerous articles on bird identification and natural history. Kevin will lead two workshops as well as field trips on Saturday and Sunday. He will give the keynote on Friday night about the miracle of bird migration.

Alvaro Jaramillo, a rising star in the birding world, has authored the field guide *Birds of Chile*. Alvaro will lead two special birding field trips and will provide the keynote address on Thursday night.

Several birding field trips are scheduled to the Klamath Basin National Wildlife



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11:00am Car Talk

12:00pm E-Town

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3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Live Wire!

9:00pm The Retro Lounge

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Sunday

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9:00am The Splendid Table

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm Wait Wait...Don't Tell Me!

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Mountain Stage

11:00pm Undercurrents

Refuges complex (www.fws.gov/klamath-basinrefuges). Both Dr. Jeff Smith and Dick Ashford will be on hand to share their popular Raptor Identification workshops and companion field trips. Competitive birders will enjoy participating in either of two Big Day field trips. Novice birders will have their choice of two Beginning Birding trips. Brian Woodbridge returns to the festival to lead a new Butte Valley raptor field trip.

In addition to photographers George Lepp and Kevin Karlson, a host of professional photographers and specialists will be on hand over the weekend to share their skills with Klamath Basin photographers. Larry Turner, Jonne Goeller, plus Photo-shop specialist Mark Fitzgerald from Portland and several Canon staff return this year with two Long Lens classes, a Beginning EOS Discovery workshop, and new digital camera mini-sessions for youth.

Families take center stage on Saturday. Almost all of the children's activities are free and are open to the public, including photo contests, art contests and many interactive children's activities, including seeing live raptors. Highlighting the family activities is Raptors of the High Desert, which features a live raptor flight demonstration.

About 40 vendors will also be on hand from

3:00 pm Friday afternoon through 1:00 pm Sunday to share their products and resources.

Many indoor events take place on the campus of Oregon Tech with several at the Lodge at Running Y Ranch. For a schedule of events, go to WinterWingsFest.org. A complete Visitor Guide eMagazine that gives all the basics about the festival is also available at <http://guide.winterwingsfest.org/2013>

Dennis Taugher is a member of the public-ity committee for the 2013 Winter Wings Festival. Ralph Opp is a retired biologist with the Oregon Dept. of Fish and Wildlife.

The Winter Wings Festival project is partially funded by the Klamath County Transient Room tax grant program.



Geese and sandhill cranes at Lower Klamath Refuge.

PHOTO: HARVEY ABERNATHY

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KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am The Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



Anita Rachvelishvili as the title character in Bizet's *Carmen*.



Željko Lučić as the title character of Verdi's *Rigoletto*.

First Concert

Feb 1	F	Herbert*: Cello Concerto No. 2
Feb 4	M	Hailstork: Symphony No. 1
Feb 5	T	Mortelmans*: <i>Morning Mood</i>
Feb 6	W	Mendelssohn: String Quartet in E flat major
Feb 7	T	Barber: Violin Concerto
Feb 8	F	Gretry*: <i>Cephale et Procris</i>
Feb 11	M	Mozart: Piano Concerto No. 20
Feb 12	T	Harris*: <i>Memories of a Child's Sunday</i>
Feb 13	W	Godowsky*: Passacaglia
Feb 14	T	Wagner: Prelude and Liebestod from <i>Tristan und Isolde</i>
Feb 15	F	Praetorius*: Six Dances from <i>Terpsichore</i>
Feb 18	M	R. Nathaniel Dett: <i>Cinnamon Grove</i>
Feb 19	T	Sibelius: Symphony No. 6
Feb 20	W	Bériot*: Violin Concerto No. 8
Feb 21	T	Respighi: <i>Roman Festivals</i>
Feb 22	F	Gade*: Fantasy Pieces
Feb 25	M	Schumann: Concert Piece for Four Horns
Feb 26	T	Bridge*: <i>The Sea</i>
Feb 27	W	Beethoven: Symphony No. 8
Feb 28	T	Ravel: <i>Le Tombeau de Couperin</i>



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Siskiyou Music Hall

- Feb 1 F Schumann: Violin Sonata No. 2
Feb 4 M Mendelssohn*: Concerto for Piano & Violin in D major
Feb 5 T Onslow: Symphony No. 4
Feb 6 W Mozart: *Haffner Serenade*
Feb 7 T Stenhammer*: Symphony No. 2
Feb 8 F Brahms: String Sextet No. 1
Feb 11 M Glazunov: Symphony No. 7, "Pastoral"
Feb 12 T Dussek*: Piano Concerto in G minor
Feb 13 W Respighi: String Quartet in D major
Feb 14 T Giuliani: Guitar Concerto No. 1
Feb 15 F Haydn: Symphony No. 67
Feb 18 M Vieuxtemps*: Violin Concerto No. 4
Feb 19 T Boccherini*: *La Riterata Di Madrid*
Feb 20 W Czerny*: Grande Symphony No. 2
Feb 21 T Dvorak: Piano Concerto
Feb 22 F Handel*: *Te Deum* in D major, "Dettingen"
Feb 25 M Goldmark: Violin Concerto
Feb 26 T Reicha*: Wind Quintet No. 5
Feb 27 W Zygmunt Stojowski: Piano Concerto No. 2
Feb 28 T Boismortier: Symphonie Francoise No. 1

Metropolitan Opera

February 2 - *Le Comte Ory*

by Gioacchino Rossini
Maurizio Benini, conductor; Nino Machaidze, Karine Deshayes, Susanne Resmark, Juan Diego Flórez, Nathan Gunn, Nicola Ulivieri

February 9 - *L'Elisir d'Amore*

by Gaetano Donizetti
Maurizio Benini, conductor; Anna Netrebko, Matthew Polenzani, Mariusz Kwiecien, Erwin Schrott

February 16 - *Rigoletto*

by Giuseppe Verdi
Michele Mariotti, conductor; Diana Damrau, Oksana Volkova, Piotr Beczala, Željko Lučić, Štefan Kocán

February 23 - *Carmen*

by Georges Bizet
Michele Mariotti, conductor; Ekaterina Sherbachenko, Anita Rachvelishvili, Nikolai Schukoff, Teddy Tahu Rhodes



PHOTO: MARTY SOHL/METROPOLITAN OPERA

Juan Diego Flórez as Count Ory (disguised as the Nun) in Rossini's *Le Comte Ory*. Taken during the rehearsal at the Metropolitan Opera in New York City on March 21, 2011.

Art



ROGUE VALLEY

Theater

◆ Shakespeare, musicals, classics, eleven plays including three *world premieres*; see one; see them all. The Oregon Shakespeare Festival 2013 Season will open the weekend of Feb 23 (Previews begin Feb 15). The season at a glance:

In the Angus Bowmer Theatre:

The Taming of the Shrew by William Shakespeare, Feb 15–Nov 03

My Fair Lady by Alan J. Lerner; music by Frederick Loewe, Feb 17–Nov 03

Two Trains Running by August Wilson, Feb 16–Jul 07

A Streetcar Named Desire by Tennessee Williams, Apr 17–Nov 02

The Tenth Muse by Tanya Saracho/World Premiere, Jul 24–Nov 02

In the Thomas Theatre (formerly New Theatre):

King Lear by William Shakespeare, Feb 21–Nov 03

The Unfortunates Book, music, and lyrics by 3 Blind Mice (Jon Beavers, Ramiz Monsef, Ian Merrigan) and Casey Hurt/World Premiere, Mar 27–Nov 02

The Liquid Plain by Naomi Wallace/World Premiere, Jul 02–Nov 03

On the Elizabethan Stage:

Cymbeline by William Shakespeare, Jun 04–Oct 11

The Heart of Robin Hood by David Farr, Jun 05–Oct 12

A Midsummer Night's Dream by William Shakespeare, Jun 06–Oct 13

Backstage Tours Feb 27–Nov 02. The Green Show in the festival courtyard Jun 04–Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 www.osfashland.org

◆ Camelot Theatre in Talent continues its presentation of *Amadeus* by Peter Shaffer, thru Feb 04. This tale of breathtaking dramatic power is the story of Wolfgang Amadeus Mozart. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Barnstormers Theatre continues its presentation of *Cat on a Hot Tin Roof* by Tennessee Williams and directed by Russell Lloyd thru Feb 10. This American classic has and will stand the test of time by asking the difficult question of true love. Adult themes. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

◆ Oregon Cabaret Theatre in its 28th Season – 2013 – presents *A Closer Walk with Patsy Cline*,



FireHouse Gallery presents *Transitions*, photo-constructions by O. Gustavo Plascencia through February 22.

Feb 08–Mar 24 with Previews Feb 06 and 07. Performances Thurs thru Mon at 8:00 pm, and Sun brunch matinee at 1:00 pm. Follow Patsy Cline's rise to stardom from small-town Virginia to the Grand Ole Opry, Las Vegas, and Carnegie Hall. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.orgeoncabaret.com

◆ Southern Oregon University Dept. of Performing Arts/Theatre Arts presents the young audiences' production of *The Cyrano Project* adapted by Jo Roet from the Edmond Rostand play with additional material by Hilary Tate; Directed by James Edmondson, Feb 22–Mar 10 in the Center Square Theatre. Also, in the Center Stage Theatre, *Invisible Threads* written and directed by David

McCandless, Feb 28–Mar 10. A mysterious woman asks two down-at-heel actors and their clueless stage manager to apply their theatrical skills to a real-life crisis. At the Theater Arts Building on S. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/theatre

◆ Craterian Ginger Rogers Theater presents the following events:

Voca People on Feb 06 at 7:30 pm

Classic Albums Live: *Hotel California* on Feb 14 at 7:30 pm

The Ten Tenors on Feb 16 at 7:30 pm

Pilobolus on Feb 19 at 7:30 pm

Rogue Valley Symphony on Feb 23 at 7:30 pm

RV Chorale: *Hallelujah, A Song of Praise* on Feb 24 at 3:00 pm

The Chipper Experience! Where Comedy & Magic Collide on Feb 27 at 7:30 pm

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ The Historic Rogue Theatre presents the following events:

Jake Shimabukuro on Feb 06 at 8:00 pm

Hot Tuna on Feb 08 at 8:00 pm

The Mickey Hart Band on Feb 16 at 8:00 pm

Robben Ford on Feb 24 at 8:00 pm

Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

Music

◆ Southern Oregon University Dept. of Performing Arts/Music presents the following:

High School Honor Band Concert on Feb 3 at 1:30 pm

Tutunov Piano Concert III, A Special Valentine Duo, featuring Nikita Fitenko and Katerina Zaitseva, playing works by Schumann and Brahms on Feb 15 at 7:30 pm

Siskiyou Saxophone Orchestra hosts guest saxophonist, Susan Fancher, and composer, Mark Engebretson in *New York Counterpoint*. The concert features music by Steve Reich, Mark Engebretson and Darius Milhaud on Feb 25 at 7:30 pm

All performances at the Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/music/recital_hall

◆ Chamber Music Concerts presents Concert III Schubert Ensemble of London, The Evening Series on Feb 08 at 7:30 pm with selected works by Schumann, Joe Cutler, and Brahms; The Matinee Series on Feb 09 at 3:00 pm with music by Mozart, Martinu, and Paure. A Pre-concert Lecture will take place one hour before each performance. Located in the Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 www.chambermusicconcerts.org

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**February 15 is the deadline
for the April issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl

◆ St. Clair Productions presents Moira Smiley and VOCo on Feb 09 at 8:00 pm at the Unitarian Fellowship. Moira Smiley's original music, American and East European folk songs in 3-part harmony accompanied by cello, ukulele, accordion, and body percussion. Rogue World ensemble opens. Located at 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ Southern Oregon Repertory Singers presents Mozart & More on Feb 10 at 3:00 pm. A free pre-concert lecture takes place 1 hour prior to the performance. Southern Oregon University Music Recital Hall on S. Mountain Ave., Ashland. (541)552-0900 www.repsingers.org

◆ Ka Pi'o O Ke Anuenue, along with Hawaiian band Ha'ena, present Evening of Aloha – a Gala Benefit Performance featuring hula dance and Hawaiian music on Saturday February 2, 7 pm, at the Unitarian Center in Ashland. Doors open at 6 pm. Limited, Premium Reserved Seats are also available. Details at 541-482-7033 or visit www.ashlandhula.com.

◆ Jefferson Baroque Orchestra presents its Winter Showcase Concert: Boismortier, the Market-Driven Composer; Margaret Gries, harpsichord and director, on Feb 17 at 3:00 pm. Located at First Congregational Church, 817 Siskiyou Blvd., Ashland. (541)592-2681 www.jeffersonbaroque.org

◆ Rogue Valley Symphony presents Concert Series Four featuring Part, *Fratres*; Tchaikovsky, *Variations on a Rococo Theme*, with Michal Palzewicz, cello; Zagar, *Dies Irae*; Gorecki, *Three Pieces in Old Style*; and Kodaly, *Dances of Galanta*. Feb 22 at 7:30 pm at the SOU Music Recital Hall in Ashland; Feb 23 at 7:30 pm at the Craterian Ginger Rogers Theater in Medford; Feb 24 at 3:00 pm at the Grants Pass Performing Arts Center in Grants Pass. Conductor Martin Majkut will give a free pre-concert talk one hour before each performance. RVSO office is located in the Music Bldg. on the SOU campus, Ashland. (541)552-6398 www.rvsymphony.org

◆ Music at St. Mark's presents *A Recital of Sacred Vocal Solos*, featuring Southern Oregon University voice majors on Feb 24 at 3:00 pm. Recital is free. Located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

Exhibitions

◆ Schneider Museum of Art continues its presentation of *Seeing 8*, featuring work by the South-



Humboldt University CenterArts presents the Afro Cuban All Stars on February 12 at 8pm in the Van Duzer Theatre in Arcata.

ern Oregon University Art Faculty, thru Feb 23. Artists' talks include Cody Bustamante on Feb 07 at SMA; and a lecture by Art Historian Melissa Geppert on Feb 28 at Meese Auditorium. The museum is also continuing its exhibition of *Then and Now* with prints and pastel works by Lyle Matoush, Professor Emeritus of Art at SOU, in the Thorndike and Retzlaff Galleries Center for the Visual Arts. Located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery presents *Transitions*, photo-constructions by O. Gustavo Plascencia thru Feb 22. The works show the constructive nature of identity, the conflict that individuals face constructing their identities and the duality of private and public lives. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents *Looking Close* mixed media by Miyuki Akai Cook thru



Schneider Museum of Art continues its presentation of *Seeing 8*, featuring work by the Southern Oregon University Art Faculty, through February 23. [Image above: Lyle Matoush, *Sumptuous Amish Modern*, lithograph, 22" x 30"]



Dancers from Ashland's hula school, Ka Pi'o O Ke Anuenue, along with Hawaiian band Ha'ena, present an Evening of Aloha at the Unitarian Center in Ashland on Saturday February 2.

Feb 22. The artist weaves, crochets and knits fabrics and recycled materials into forms that give us an expressive, closer look at our environment. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ Grants Pass Museum of Art presents the following events:

Black, White, and the Blues thru Feb 16

First Friday Feb 07 from 6-9 pm

Life Drawing Session Feb 12 from 7-9 pm

Second Friday Poetry Feb 14 from 7-9 pm

Located at 229 SW G St., Grants Pass.

(541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

CONTINUED ON NEXT PAGE

Artscene *From p. 29*

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Humboldt University Centerarts presents the following:

Chicago's Hubbard Street Dance on Feb 05 at 8:00 pm in the Van Duzer Theatre

Whose Line Is It Anyway? on Feb 06 at 8:00 pm in the Van Duzer Theatre

Afro Cuban All Stars on Feb 12 at 8:00 pm in the Van Duzer Theatre

Stephen Hugh, Piano on Feb 20 at 8:00 pm in the Fulkerson Recital Hall, Music Bldg.

Located at 1 Harpst St., Arcata. (707)826-4411 www.humboldt.edu/centerarts

◆ Pistol River Concert Association presents Kate Power, singer, songwriter, multi-instrumentalist on Feb 16 at 8:00 pm. In play with Steve Einhorn, guitars, banjo and ukuleles lay the strings under harmony as it was intended to be; natural, beautiful, one. Located in Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

◆ Redwood Jazz Alliance presents Matt Wilson's Arts & Crafts on Feb 22 at 8:00 pm. Matt Wilson, drums; Terrell Stafford, trumpet & flugelhorn; Gary Versace, keyboards; Martin Wind, bass. Fulkerson Recital Hall is located on the campus of Humboldt State University, 1 Harpst St., Arcata. (707)826-4411 www.redwoodjazzalliance.org

Exhibitions

Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves. Enhance your interpretation of Graves' artwork on display by perusing the interactive CD-ROM *The Life & Art of Morris Graves*. This educational tool allows



Coos Art Museum presents *Color Me Baron*, a retrospective of paintings and drawings by Oregon painter, Jerry Baron.



St. Clair Productions presents Moira Smiley and VOCO on February 9 at the Unitarian Fellowship in Ashland.

the visitor to view a selection of artwork, the Loleta Studio of the artist, and to hear interviews from his friends and colleagues. Located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum presents *Color Me Baron* – Retrospective of Paintings and Drawings by Oregon Painter, Jerry Baron, Feb 08 thru Mar 09 with an Opening Reception Feb 08 from 5–7 pm. The exhibit includes paintings and drawings spanning a period of over 30 years. *Vision 2013* is an annual art competition for high school students from throughout southern Oregon. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport – the works appear in the waiting area and on baggage claim walls. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents four ongoing exhibits: *A Contribution to Prayer*, thru May 2013, features an intricate collection of traditional and contemporary pieces for the ceremonies of the Hupa, Yurok, and Karuk tribes. Also, *Photographs of Native Americans of Northwest California*, thru Fall 2013, includes historic Indian photographs from 1870–1929. *Lee Taylor Walashek's Landscape Paintings*, thru Spring 2013, includes scenes from Humboldt County and the town of Trinidad. A fourth exhibit, *J. Goldsborough Bruff Sketches*, thru Spring 2013, created in 1851 during the Gold Rush, features coastline images, the Tsurai village, and a self-portrait. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

◆ The Eureka Heritage Society has gifted the Romano Gabriel Sculpture Garden on 2nd St. in Eureka to the Humboldt Arts Council. This local treasure changes hands and takes on a new role in the arts on the No. Coast. Call for more information. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6–9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. www.trinidadartnights.com

ROSEBURG/EUGENE

Theater

◆ The Historic McDonald Theatre presents the following performances:

Excision with Paper Diamond, and Vaski opening on Feb 04 at 8:00 pm

Mickey Hart Band featuring Dave Schools of Widespread Panic and African Showboyz opening on Feb 17 at 8:00 pm

STS9 (SOUND TRIBE SECTOR 9) on Feb 23 at 8:00 pm

Steve Rannazzisi, actor & stand-up comedian on Feb 27 at 8:00 pm

Doors open at 7:00 pm. General admission limited seating dance hall concert is open to all ages.

Tickets are available at all Safeway TicketsWest outlets, online, and will call. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Music

◆ The Music Dept. at Umpqua Community College presents *Jazz in Jacoby 2013* on Feb 07 at 7:30 pm in Jacoby Auditorium on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

Exhibitions

◆ The Art Gallery at Umpqua Community College presents a Faculty Showcase thru Feb. Also, presenting the works of book artist, Roberta Lavadour, thru Feb and Mar. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Leading Ladies* written by Ken Ludwig and directed by Jennifer Levino, weekends thru Feb. 16. Set in the 1950's in York, PA, two down-on-their-luck English actors learn that a dying millionairess is leaving her fortune to her long lost English relatives, Max and Stephen. Confusion and hilarity follow. Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present two events:

Mama Mia Sing-Along on Feb 10 at 7:30 pm.

Dig out the Bedazzler and platform heels and experience film in a whole new way as you follow along with the bouncing disco ball.

Wynonna & The Big Noise on Feb 21 at 7:30 pm. As one half of the Judds, Wynonna is one of the most respected female country stars of her time, having earned 5 Grammy Awards and 18 top Ten hits.

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery continues its presentation *Trimorphic*, thru Feb 23: three distinct perspectives on the human condition featuring junk-art assemblage by Lauri Sturdivant, whimsical sculpture by Candace Miller, and detailed figurative drawings by Brenda Woods. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Museum at Turtle Bay Exploration Park presents the following:
 Tiny Footprints: Insect Art by Pamela Cole thru Apr 21 in Exploration Hall-West
 West Coast Biennial: Juried Art Exhibition thru May 5 in Museum Art Gallery
 Famous Artist Portfolio Art Show thru Apr 13 in Turtle Bay Museum
 Nano: The Science of Small thru Jun 2 in Main Gallery-East
 Gowns to Gold Pans: 50 Years of Collecting Redding's Art & History Feb 9 thru May 5 in Exploration Hall-East

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery presents Paintings by Dick Moon, local artist, featuring scenes of Dunsmuir and capturing that "small town flavor." Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Linkville Players continues its presentation of Terrence McNally's comic drama *Master Class*, directed by Charles Cossey, thru Feb. 9. Fri. and Sat. evenings at 7:30 pm; Sun. matinee on Feb. 3 at 2:00 pm. The world's most famous opera diva, Maria Callas, teaches a series of master classes at the Julliard School. Reserved tickets: \$11 - \$14 (\$1 off for students, seniors and members of the military). Located at 201 Main St., Klamath Falls. (541)205-4395 or (541)884-6782 (voicemail only).

◆ Ross Ragland Theater presents two shows:
 Ragland Classical Series: Dan Kocurek and Christine Eggert on Feb 2 at 7:30 pm. Dan, originally from Klamath Falls, and his wife, make romance of music with their trumpet and piano duo.
 Norman Foote on Feb 28 at 7:30 pm. This talented story teller and song writer is fun for all ages.
 Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Meatballs and Spaghetti for Romance

My fingers are crossed that this recipe has done the trick for a recent caller.

Tara called into the show asking for a meatball recipe. She needed very special meatballs since they could change her life. She wanted to propose to her boyfriend with the dish he loved, spaghetti and meatballs. But she'd never made meatballs before. Here's the recipe we came up with and I hope it has made the both of them very happy.

Cook to Cook: Just remember, meatballs beg for improvisation with vegetables, all kinds of breads, cheeses, and leftovers. I like Mario Batali's observation, "The mistake people make with meatballs is they think they're all about meat." Here is where to begin.

Note: You could have the sauce done two days ahead. Making the meatballs a day ahead not only releases you from last minute angst, it works magic on how flavors are exchanged between the meat and sauce.

Ingredients

Good tasting extra-virgin olive
 1 medium to large onion, cut into 1/4-inch dice
 3/4 teaspoon salt
 1/2 teaspoon fresh ground black pepper
 1/2 to 3/4 cup fresh bread crumbs (2 to 3 slices of white or whole grain Italian, French or artisan bread, cut up in the food processor)
 1/3 cup red wine
 3 tightly-packed tablespoons fresh basil leaves, or 1 heaping tablespoon dry basil
 2 to 3 tight-packed tablespoons fresh Italian parsley leaves
 3 large garlic cloves
 1 large egg yolk
 1 generous tablespoon tomato paste
 1 pound ground beef chuck (85% lean)
 1 cup freshly-grated Parmigiano-Reggiano cheese, or a mix of Parmigiano and Pecorino Toscano or good quality Pecorino Romano, or Grana Padano, or aged Asiago

A Simple Tomato Sauce

1 pound imported Italian spaghetti (De Cecco, Gerald di Nola, Rusticella, Latini, cooked al dente and drained

Instructions

1. Lightly film the bottom of a 10-inch skillet with olive oil and set over medium high heat. Add the onion, salt, and pepper and sauté, stirring often, until the onion is dark golden brown (about 5 minutes). Turn the onion into a large bowl. Add the breadcrumbs and wine to the bowl.
2. In a food processor mince together the basil (if using dry basil, just add it to the bowl), parsley and garlic with the yolk and tomato paste. Scrape the mix into the bowl. Blend in the beef and cheese with a spoon or your clean hands until everything is well mixed. Chill the mixture for an hour or so.
3. Preheat the oven to 450°F. Oil a shallow baking pan. Have the tomato sauce ready to be warmed up to finish cooking the meatballs.
4. Take the meatball mixture out of the fridge. Roll the meat into small balls about 1 1/2-inches in diameter and put them on the baking pan, 1 inch or more apart. Roast them about 10 minutes, or until they are browned. You are not cooking them through, you're just browning them.
5. Remove the pan from the oven. Let the meatballs cool for 15 to 20 minutes while you bring the tomato sauce to a slow simmer. Use a pancake turner to slip under the fragile meatballs and lift them into the sauce. Cook them at a very gentle simmer about 10 to 15 minutes, or until an instant reading thermometer inserted in the center of a meatball reads 160°F.
6. Carefully transfer the sauce and meatballs to a storage container and refrigerate overnight.

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